

San Francisco Chronicle

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JOHN CARMAN

TELEVISION



BY ASSOCIATED PRESS

Leland Palmer (Ray Wise), in an episode from last season, was identified as the killer of his daughter on Saturday's 'Twin Peaks'

Peeking at Rest Of 'Twin Peaks'

First, from our Twilight Zone department, Dr. Henry Kissinger was on "This Week With David Brinkley" Sunday morning and called for a "complete withdrawal from Vietnam."

I think he meant Kuwait, but who knows?

Now, an all-too-short hop from the Twilight Zone to our Twin Peaks bureau, for a report on an official ABC public relations interview with co-executive producer Mark Frost.

As a reader service, we offer a partial transcript of that interview, along with gratuitous commentary.

An internal FBI probe will keep Agent Cooper in Twin Peaks

Q: With the murder of Laura Palmer apparently solved (Laura's father, Leland Palmer, was revealed Saturday as the killer), when that crime is wrapped up, will Dale Cooper remain in Twin Peaks — and if so, why?

Frost: Agent Cooper sadly plans to leave Twin Peaks following the resolution of the Laura Palmer murder case. However, an FBI internal affairs investigation into his two visits to One-Eyed Jacks delays his departure...

Comment: Agent Cooper, will you please explain the "coffee and pie with Denise — \$125" entry in your expense account dated May 24, 1990?

Carpets Woven With Artful Thread

By Kenneth Baker
Chronicle Art Critic

This year the textile arts have held sway in the M. H. de Young Memorial Museum to an extent unparalleled, to my knowledge, in any other city's principal art museum. Maybe this is a sign of postmodern times in which the old hierarchy separating "fine" from "decorative" arts is eroding. It may be an economy measure, too, permitting the Fine Arts Museums to draw upon local collections, including its own, rather than host costly traveling shows.

"Amish: The Art of the Quilt" (from the Esprit Collection of San Francisco) spanned the summer. Now come four related exhibitions devoted to Oriental carpets, timed to coincide with the Sixth International Conference on Oriental Carpets, convening in San Francisco this month.

The two principal events are "Anatolian Kilims: The Caroline and H. McCoy Jones Collection" (through January 20) and "Ancient Color and Geometry: Very Early Turkish Carpets of the Christopher Alexander Collection" (through February 17). Supplementing these are the Egyptian "Fustat Carpet" — the second-oldest knotted-pile carpet in the world, dating to before 1000 A.D. — and a group of embroideries from the Jones Collection made in the Soviet Republic of Uzbekistan (both through February 3).

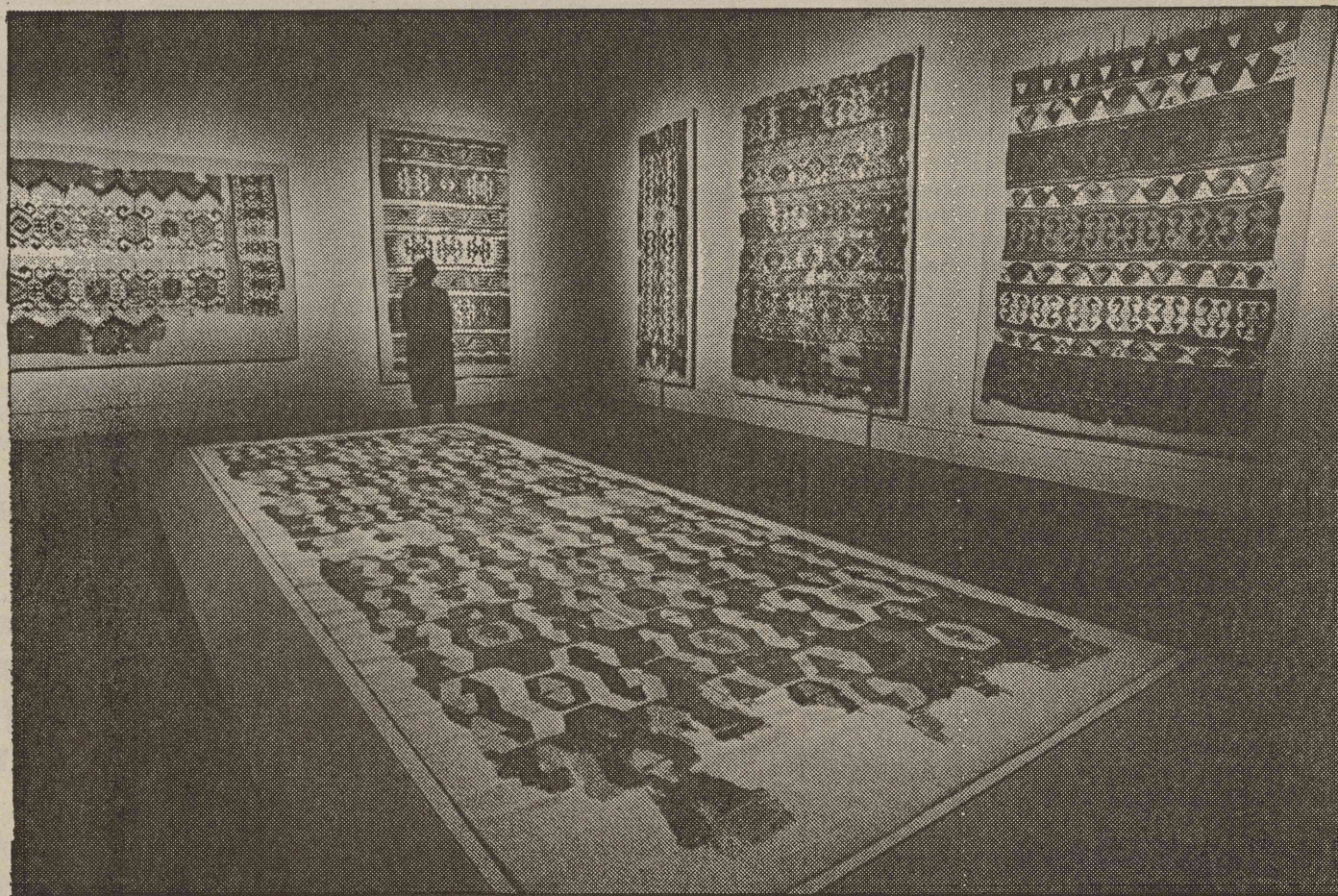
The Jones Collection, a remarkable donation to the Fine Arts Museums, is the only public collection of its kind outside Turkey.

73 Early Turkish Carpets

Christopher Alexander, a well-known Bay Area architect who began collecting only 15 years ago, has assembled one of the world's most outstanding holdings of early Turkish carpets, of which 73 examples are displayed here.

Looking at these shows reminded me of childhood visits I was compelled to make to an aunt who lived in Boston. The only points of interest for me in her apartment were the Oriental rugs. They were probably undistinguished examples — perhaps not even authentic — but their designs snared my attention as nothing else there (certainly not the conversation) could.

No one ever spoke of the marvelous human, plant and animal figures I saw in the rugs. I surmised that either the



BY MICHAEL MALONEY/THE CHRONICLE

Rare carpets on display at the M. H. de Young Memorial Museum from the Jones collection of Anatolian kilims

images weren't really there or I wasn't supposed to know they were. Only many years later did I learn that the decoration in Oriental carpets is meant to be seen in many ways, including representationally. The aim of the present exhibitions is to expand our views of the details, history and meaning of Near-Eastern carpets.

Asia Minor Artifacts

The Alexander and Jones Collections comprise artifacts from the same part of the world — Anatolia, also known as Asia Minor — the territory east of the Aegean Sea, much of which is within modern Turkey. The Alexander Collection focuses on pile carpets, while the Jones Collection consists exclusively of kilims, made by flat-weave tapestry techniques.

Although they differ in content and in presentation, both exhibitions attempt to cure us of perceiving Oriental

carpets as exotic decor. Indeed, the first sensation you have in each show is of not knowing how to see what is before you. Because of the wealth and caliber of material here, it may take several visits before you feel that you have made your way mindfully into the ornate articles on view.

The Alexander Collection is given a very dramatic presentation. Each carpet or carpet fragment is spotlighted so that its pattern glows like an apparition. Striking as it is, this means of display has some drawbacks. It makes you think of the carpets' spiritual content as something occult, which is not at all the temper of the Sufi mysticism behind them. The low light level also makes it very difficult to read the labels and commentary, which are essential to understanding the material.

Kilims as Geometry

Lighting is not a problem in the show of kilims. An explanatory display

prepares us to see the geometry and color of kilim designs as a lost language whose roots are conjectured to extend back via antique basketry to neolithic wall painting.

The meaning of kilim designs remains obscure, but the evolution of their syntax is stunningly presented here. This is a show that may change the way people view and think about abstract painting.

The Fine Arts Museums of San Francisco has published (with Hali Publications of London) an elegant book documenting the Jones Collection of Anatolian Kilims. It contains essays by Catherine Cootner, the Fine Arts Museums' curator in charge of textiles, and by Garry Muse, who originally assembled the collection of kilims bought for the museum by the Joneses.

To me, these shows are the most pleasant surprise on the art scene so far this year.